CANADIAN MOVING PICTURE DIGEST

RAY LEWIS
Editor and Publisher

Volume 30, Number 36 | Christmas Number | December 24th, 1938

THE FRIENDLY COMPANY says "'Merry M-G-M Christmas' with another Charles Dickens' masterpiece 'A CHRISTMAS CAROL'"

Published by

Canadian Moving Picture Digest Company Limited

259 Spadina Avenue, Toronto 2

FLASH . . . this is New Year's Booking No. 278 on M-G-M's "SWEETHEARTS" with the total number of holiday bookings headed for an all-time industry high!

(A typical telegram is the following from John Hamrick, famed Seattle showman)

METRO-GOLDWYN-MAYER

Last night we previewed "Sweethearts" and words fail me to properly describe this breath-taking, awe-inspiring Technicolor picture. I consider it the very finest subject made with these two great stars, Jeanette MacDonald and Nelson Eddy, and entire cast is wonderful. We open it here at the Fifth Avenue day before New Year's single bill with increased admission prices during New Year's Eve celebrations and confident will break house records. Kindest regards.

—JOHN HAMRICK, FIFTH AVE. THEATRE, SEATTLE, WASH.

Ray Presents

and good trade relationships are essential to our continued growth and I feel sure that the trade practise conferences that have been taking place during the past several months are not only a step in the direction of harmony but will eventually lead to the accomplishment of broad and sound principles adapted to the needs of an Industry which has reached maturity.

"But in addition to this, goodwill is also a matter of individual nurturing and in our appointment of H. M. Richey as Director of Exhibitor Relations I believe that RKO Radio has taken the initial step in a movement that cannot fail to result in continued happy trade relationships."

SIDNEY R. KENT,
President, 20th Century-Fox Pictures.

"Complete understanding in principle among producer, distributor and exhibitor with a view toward fair trade practices has been my aim since the day I entered the Motion Picture Industry and I am just as convinced that this goodwill can be attained now as I was then. While the problems involved are intricate and fraught with difficulties, I firmly believe they can be solved by patient, frank discussion between the parties concerned. But patience is the prime essential."

JOSEPH M. SCHENCK,
Chairman of the Board, 20th Century-Fox Pictures.

"During the last 12 months, the Motion Picture Industry has done more toward promoting goodwill within the business as a whole than for several years. Such conflicts of opinion as existed between the studios and their producers, actors, writers and technicians have been adjusted, for the most part, by the amicable and sensible means of drawing up chairs at round table conferences.

"The result is that Hollywood will walk into 1939 with one of the happiest outlooks of any great industry. By pacts that have been signed within recent months between the studios and their employees, we have created a healthy condition that augurs well for the future. By facing the problems squarely, we have eliminated the troubles that are gnawing at other major businesses. This spirit of goodwill, this determination on the part of everyone to co-operate for our common welfare, has permeated farther than merely Hollywood. The studios are seeking, as seldom before, the counsel of exhibitors, recognizing that at the theatres themselves, not in Hollywood, are the judges who weigh and decide entertainment values.

"Only as we break down, as we have been doing during the last 12 months, barriers of other years between the various groups that comprise our far-flung enterprises can we hope to create better film fare. In 1939 we need — and I sincerely believe we will have — the co-operation, enthusiasm and determination necessary for any successful effort."

MURRAY SILVERSTONE,
Chairman of the Executive Committee, United Artists Corp.

"I believe that it is not only possible, but that the Industry has already gone far in establishing goodwill among its various departments.

"For evidence of this, we need only to look to the recent advertising and publicity campaign that has been carried on in the United States and Canada in behalf of the Motion Picture Industry. Not only have producers, distributors, and exhibitors united in this drive, but even rival companies have been working hand in hand for their common good.

"This is merely a development of the old guild system as it was known in England. We have learned that we can work successfully together for the good of the Industry as a whole, without sacrificing the challenge of competition."

NED E. DEPINET,
Vice-President, RKO Radio Pictures.

"It is natural and timely that the various branches of the Motion Picture business should, in a troubled world, be drawn more closely together in a sympathetic understanding of problems that face exhibition, production and distribution. The loss of an important foreign market for American pictures affects not only the producer and distributor but the smallest of theatres on this continent as well. As pictures can never retrogress in quality and remain profitable to all interested parties, it is imperative that a united industry find means for holding its position and courage to progress in spite of any obstacles put in its path.

"Harmony within the Industry, goodwill and readiness to meet in a practical way the needs of the hour, are essential to our business life. It is not surprising in a business grown so rapidly, without pattern or precedent, that occasional differences of opinion should arise. Disregarded, these differences might result in disaster for all concerned but it has always been evident that our Industry knows how to face its problems and solve them.

"Recent discussions have taken place and give promise to much better understanding and more harmony. With the launching of 1939 some of the plans resulting from meetings will become effective and while various factors may not be completely satisfied, it is certain that much good will be the result. In a changing world new patterns must always be cut, old opinions discarded for new and better ones, old prejudices replaced by broader viewpoints.

"Goodwill and pleasant trade relationships in the Motion Picture Industry are not only possible, they are inevitable for, after all, our Industry is peopled by men of intelligence, courage, character and vision."

C. C. PETTIJOHN,
General Counsel,
Motion Picture Producers and Distributors of America.

"Boundary lines between nations in Europe have been changing around a bit lately. I know of one about three thousand miles long between two countries that do not have to worry about Maginot lines, plebiscites, or any other disturbing factor. It is the world's best example of peace, goodwill and neighborly understanding.

(Continued on Page 17)

Digest Reviews and Previews

"JAY L"

NOW is the time of year when all good critics come to the aid of the Motion Picture Industry, and stick their necks a mile out by selecting ten pictures, which in their humble estimation, were the outstanding attractions of the past year. Your correspondent joins this happy(?) group, and ejects his own neck just a little further than necessary by explaining the whys and wherefores of his selection. The productions are as follows:

"Snow White and the Seven Dwarfs" (Disney-RKO Radio).
"Boys Town" (Metro-Goldwyn-Mayer).
"Marie Antoinette" (Metro-Goldwyn-Mayer).
"Love Finds Andy Hardy" (Metro-Goldwyn-Mayer).
"Adventures of Robin Hood" (Warner Brothers).
"Alexander's Ragtime Band" (20th Century-Fox).
"Algiers" (Wanger-U.A.).
"Vivacious Lady" (RKO Radio).
"Four Daughters" (Warner Brothers).
"You Can't Take It With You" (Columbia).

"SNOW WHITE AND THE SEVEN DWARFS"

"THE most unique production in the history of motion pictures", is how we described Walt Disney's $1,000,000 gamble, when we reviewed it last February. Hundreds of thousands of movie fans were straining at the leash to see this picture, due to the clever advance publicity on it that emanated from the RKO Radio offices. It came, they saw, it conquered, and the millions of admissions began to roll in, and are still rolling. Said one New York critic, " 'Snow White' is the ten best pictures of 1938".

"BOYS TOWN"

METRO-GOLDWYN-MAYER'S "Boys Town" is next. Here was a picture with a moral, based upon factual incidents, and presenting Spencer Tracy with another Academy Award performance. In addition there was Mickey Rooney, who has succeeded to the title of "America's Boy Friend". The combination of these two fine stars, plus the assistance of Henry Hull, Frankie Thomas, Leslie Fenton and Gene Reynolds, and the direction of Norman Taurog, in addition to a human-interest story, placed this picture high in the estimation of Mr. and Mrs. John Q. Public, who flocked to the theatres by the thousands to see this picture.

"MARIE ANTOINETTE"

ANOTHER M-G-M production follows in the "Ten Best" list — "Marie Antoinette", co-starring Norma Shearer and Tyrone Power, supported by John Barrymore and Robert Morley, the latter who "stole" the male acting honors from Power. Shearer was magnificent, and the grandeur of the settings, and the wide scope of the action, all contributed toward making "Marie Antoinette" one of the big pictures of the year.

"LOVE FINDS ANDY HARDY"

"LOVE FINDS ANDY HARDY" was the climax of a new series of family pictures, which Metro inaugurated this year. The series met with unusual response, in many cases outgrossing $1,000,000 productions. The Hardy Family includes Lewis Stone as Judge Hardy, Fay Holden as Mrs. Hardy, Mickey Rooney as Andy, and Cecilia Parker as Marian Hardy. In addition to the regular family, this picture boasted the presence of Judy Garland, which immediately raised it a notch or two, and with George B. Seitz' masterful direction, won for it the honor now bestowed.

"ADVENTURES OF ROBIN HOOD"

NEXT we find the Warner Brothers' Technicolor production of the "Adventures of Robin Hood", with dashing Errol Flynn in the title role, and Olivia de Havilland as Maid Marianne. Several reasons prompt the inclusion of this film in any list of "best ten", chief of them being its wide-spread box-office appeal. The picture played record-breaking business in almost every location. Secondly was the fine acting of the stars and principals, and the direction of William Keighley and Michael Curtiz, plus the musical score by Erich Wolfgang Korngold. Add to all the above-mentioned, dozens of "natural" exploitation angles, and you have a "best tenner".

"ALEXANDER'S RAGTIME BAND"

NEXT on the list is 20th Century-Fox's tribute to the genius of America's Dean of Ragtime, Mr. Irving Berlin. I quote from the regular Digest review on this picture: "I passed up the preview of this film, in order to see it in a theatre with a regular paid audience in attendance, for it just didn't seem possible that any picture could be as good as the critics were saying this one was. I was wrong . . . " And that takes care of "Alexander's Ragtime Band", starring Tyrone Power, Alice Faye and Don Ameche, with Henry King directing.

"ALGIERS"

NOW we come to the Walter Wanger-U.A. production, "Algiers", starring Charles Boyer. What projected this film from the ranks of a very fine picture to a place among the exalted ten, was the presence in the cast of a sensational newcomer to the American screen, Miss Hedy Lamarr. This American remake of the Sascha Guitry film, "Pepe le Moko", gave Miss Lamarr a magnificent debut, at the same time allowing Charles Boyer to come through with another unusual performance. The film was directed by John Cromwell. Charles Boyer and Miss Lamarr were supported by Sigrid Gurie, Joseph Calleia and Gene Lockhart.

"VIVACIOUS LADY"

FOR quite some time Jimmy Stewart had been my favorite movie star, and "Navy Blue and Gold", my favorite film. But this year brought Jimmy bigger and better roles, including the co-starring post opposite Ginger Rogers in RKO Radio's "Vivacious Lady". We considered it one of the grandest comedies Hollywood ever produced, and said so, and thinking back all those months, we still think so. I laughed louder and longer at this picture than at any other production during the year, and for that reason it is included in our Ten Best.

"FOUR DAUGHTERS"

NOW we have a picture that in the Hollywood vernacular, was known as a "sleeper". The film is Warner Brothers' "Four Daughters", starring Priscilla, Rosemary and Lola Lane, Gale Page, Claude Rains, and introducing two new personalities, John Garfield and Jeffrey Lynn. The picture was a genuine, down-to-the-earth story of life in a small town, and proved a surprising grosser. What

(*Continued on Page* 18)

We are for goodwill
within the
Industry of Motion Pictures,
and in
all our public relations.

HARRY M. WARNER,
President,
Warner Brothers Pictures.

Ernest Fredman, Daily Film Renter, London, Has a Holiday Message For You

WHEN the estimable editor of this paper suggested in a cable that I should write an article in my own inimitable "Tatler" style of special interest to Canadian readers, I confess it put me in something of a quandary, because, used as I am to writing for British readers of my own paper, it is just a little difficult to undertake something of a similar nature for a public who, very conceivably, might not like my style — and decidedly might not have much respect for my opinions.

But when Ray Lewis "commands," who am I that I shouldn't obey, so I send greetings to Canadian readers of The Digest, and if they don't like my particular style — or if they think nothing at all of the views which I convey — there's always a wastepaper basket — or they can turn to some other page where they may find something of a much more interesting nature.

Now, what am I going to talk about? — State of affairs in England? Well, at the time of writing, which is the beginning of December, production isn't quite so healthy as everyone would like it to be, but in an industry where surprises happen almost every day I haven't the smallest doubt but that in a month's time this state of things will have materially altered.

I am not going to attempt in this contribution to sell British pictures because, if you don't know how good they are by this time — well, you'll never know!

I've been preaching the gospel of British films for more years than I care to remember — and the first and only time I ever paid a visit to Canada — and I think I was the only trade journalist to do that — was six years ago, when I not only had marvellous hospitality but got obviously sincere promises of support for British pictures, many of which have since played on Canadian screens, I imagine, to your own financial benefit — even if they haven't brought a lot of money in to our producers.

Of course, I hold funny ideas on the marketing of British pictures; whilst I'm always very happy to see pictures played in markets outside our own, I should also like to see a little more money coming the way of the particular person who makes them; and I think Canada could usefully contribute a little more dough than it does at the moment. But that's an old plaint of mine and I don't propose at this time of the year to indulge in any homily on what you should pay for your pictures. You would probably tell me exactly what you think of that — and, I have no doubt, in language anybody could understand.

Well, we're making films — some very good — others good — and like every other country in the world, one or two not so hot. Funny part about it is, that whenever you take a picture into the Dominions, or America, they always judge it as if it had got to be "A Yank At Oxford" or a "Henry VIII." If it doesn't level up exactly to that standard — and remember, a lot of money was spent on "A Yank At Oxford" with a lot of very good stars — then they say "It's not exactly what we want; you see, it hasn't the stars we know." . . .

Why don't you sometimes take a chance and show a picture that is good, even if its stars are not so well-known as Shearer, Taylor or Gable. I know what you're going to say — the British companies don't publicize their pictures sufficiently. Well, that I'm going to concede in advance should be done, and I have plugged away on **that** subject for years; but there is something to be said in defence. After all, our people haven't the earth to play with; you must remember, American concerns have a market of their own of seventeen thousand odd kinemas to draw upon for their revenue, plus anything they make outside their own market — and it's a pretty considerable revenue, as you know.

It's reasonable to assume they get their costs back in America — but on the other hand, if we make a picture for one hundred thousand pounds its revenue from America is almost infinitesimal, and I'm going to tell you quite candidly that what the producer gets from the Dominions and the Continent is very small beer. So it doesn't leave a lot over for big publicity or to run an expensive exploitation department!

I don't think you support British pictures enough; but on the other hand, you contend you do. So what? Sometimes I think you'd be well advised to open your market wider to the product of the old country, and take a chance. Every picture doesn't click — but only a fool expects that. After all, you can't expect the box-office to show a big profit fifty-two weeks of the year — and supposing you do lose out on a picture now and again? Well, it's just too bad, but on the other hand, the price you pay for British films doesn't exactly ruin you, for I never heard of stupendous prices being given for our product.

Perhaps I'm doing you an injustice, but I don't think I am. After all, Ray Lewis wants me to say what I think, so I'm going to take advantage of it, and if any of you have different thoughts — well, you can always write to me and tell me what a son-of-a-gun I am, and I haven't the slightest doubt you will do if you feel so inclined.

Now, let's take the product we are making. We showed "Sixty Glorious Years"; I think that was a pretty worthwhile picture. It was a grand successor to "Victoria" — and "Victoria" grossed a million dollars in this country — and any picture that grosses that, is in my opinion, a picture! We have shown you "The Drum" — again another picture that's grossed a million — did very well in the States — and ought to do well in Canada. I hope it will.

We have a lot of other films. I don't know if you have seen "Pygmalion," but it's a hell of a good picture, which will probably do over a million in England. We have made "The Mikado," the most glorious colour film you've ever seen — not excepting anything that has come from Hollywood. Even the Technicolor people admit it's the finest that's ever been turned out — and I'm going to see what you do with this in Canada. If you do take a "chance" on it, believe me, there'll be no reason to regret it, because Gilbert & Sullivan are known the world over. Give this picture a chance — show it on your screens!

Again, we're making "The Four Feathers" from Korda's Studios. Wait until you see it — it'll knock your eye out! Quite the equal of anything that's been made in Hollywood. I don't say it's cost two million dollars, because we don't spend that money in pictures, and if we had it we wouldn't, because as I've said, there is no certainty of getting our money back from Overseas markets.

I'm not going to mention every film we have made, because it would take a lot of space, and probably

(*Continued on Page* 18)

GUNGA DIN

starring

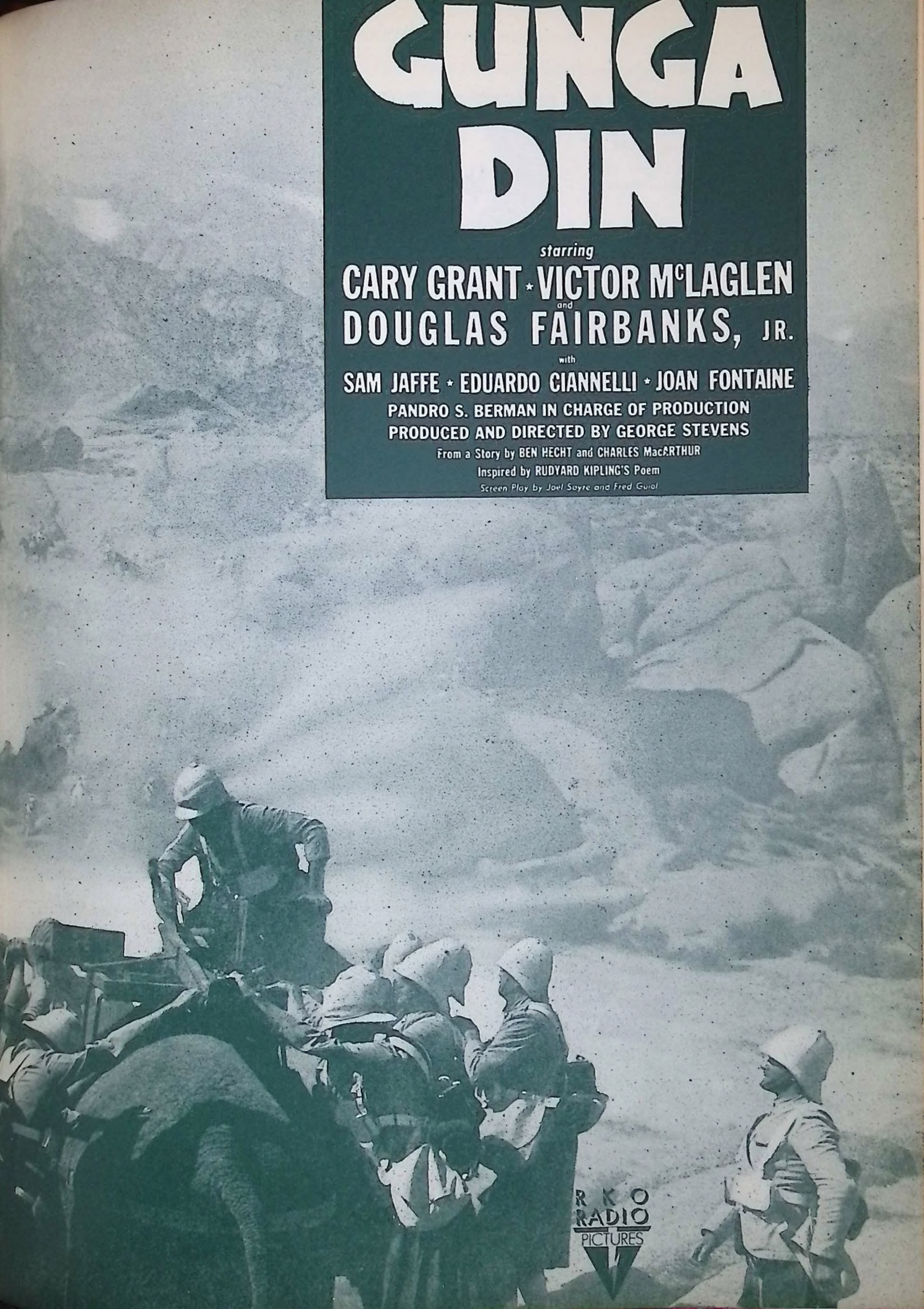
CARY GRANT * VICTOR McLAGLEN
and
DOUGLAS FAIRBANKS, JR.

with

SAM JAFFE * EDUARDO CIANNELLI * JOAN FONTAINE

PANDRO S. BERMAN IN CHARGE OF PRODUCTION
PRODUCED AND DIRECTED BY GEORGE STEVENS

From a Story by BEN HECHT and CHARLES MacARTHUR
Inspired by RUDYARD KIPLING'S Poem
Screen Play by Joel Sayre and Fred Guiol



By MERRYL LEA

WE turn the Spotlight, so that it illuminates the reports of the past year, flashing its light upon the Moving Picture Industry through 1938.

We quote from The Digest files, summing up the Canadian Industry's history for the year.

"January — M-G-M wishes you happiness. 1938 is a 'Lion' for product . . . Money stringency in the Industry . . . Downward grade of the market continues . . . Winnipeg's two projectionist unions, I.A.T.S.E. and O.B.U., fail to unite . . . Judy Garland slated for M-G-M stardom . . . 'Boxoffice', American regional trade paper, enters Canada under subsidization . . . Associated Theatres Limited launches new expansion program, advertises itself as booking service for 53 theatres . . . O. R. Harvey, Managing Director of Dominion Sound Equipments, passes away . . . Warner Bros. takes over 'Muzak' . . . Digest commences policy of classification of films under star ratings . . . Norma Shearer returns to screen work in 'Marie Antoinette' . . . Central Films Limited at Victoria, British Columbia, forges ahead with production activities . . . Oscar Hanson's Associated Theatres Limited and Nat Taylor's Exhibitors' Booking Association reported to merge. Negotiations cease and the deal is off when Independents kick, and Nat Taylor doesn't secure satisfactory contract . . . RKO's 'Snow White' does $108,000 1st week Radio City Music Hall . . . Ray Lewis' 'Fable of the Gnats' becomes the 'classic' of the Industry . . . Quebec Allied Theatrical Industries, commences campaign to reduce the age limit for attendance of children at movies . . . The Digest in its weekly radio program, 'Ray Lewis Presents' conducts contest for the best letters on 'Why Do You Go To The Movies?' and 'Do You Like Double Bills Or Don't You?' — purpose to get a concensus of public opinion on these points . . . United Artists plays away from Famous Players, books into Independent houses only . . . Disney's 'Snow White' closes 5 week run at Radio City, with total gross $525,000 . . . The Industry mourns the passing of Mrs. Barney Allen, wife and mother of pioneer Canadian showmen . . . . Results of C.M.P.D.'s radio contest; the public expresses its preference for double-bills. They attend the movies because it is an 'escape from realities of life', 'entertaining', etc. . . . Canada wins Sidney Kent Sales Drive, with Montreal first, Winnipeg in second place . . . Academy Awards captured by Luise Rainer, Spencer Tracy, Paul Muni, Alice Brady and Joseph Schildkraut . . . New British Quota Act Amendment passed, excludes Dominion's product from entering United Kingdom as Quota films . . . Allen's Toronto Theatres report net income increase over 1936, in 1937 . . . Neely-Pettengill Block-Booking Bill in U.S. arouses plenty of interest in Canada . . . United Amusement Limited report purchase of a considerable interest in Confederated Amusements Limited . . . Premier Hepburn of Ontario threatens investigation of theatre-owners, stating that they have failed to pass on to their patrons, the benefit of the Government's abolition of the amusements tax . . . Death calls Joshua Smith, distinguished portrait painter, husband of Ray Lewis . . . First theatre in North West Territories, built at Yellowknife . . . Consolidated Theatres Limited, Canadian Theatre Company, Montreal, and Strand Hamilton Theatres all show profit for period ending January of 1938 . . . Canadian exhibitors express themselves on the Neely Bill — 'Neely, Schmeeley, Give Me The Pictures' . . . Metro's British production, 'A Yank At Oxford', does big business . . Ontario I.T.A. Press calls producer-distributors, 'high priests of puerile pleasure' . . . Theatre building booms in Canada . . . United Artists Better Business Drive open to branches in United States and Canada, first prize, district manager, won by Haskell Masters. Sam Glazer wins Leading Branch Manager in the East prize, and Calgary, Toronto, Vancouver, and Winnipeg Exchanges also come in for the prize money . . . Conciliation in Canada, not getting anywhere . . . The Province of Saskatchewan passes legislation that all films must be classified as 'adult' or 'general' . . . Digest inaugurates 'Exhibitors Choose Best Pictures' department, for the service of Exhibitors . . . Quebec theatre interests appeal to the Quebec Commission on Tax Revision, asking abolition of the theatre surtax, which now totals about 25% of gross revenue . . . Manitoba legislates to regulate itinerant motion picture shows . . . Canadian Theatre Summary shows number of theatres at 1,180; seating capacity 645,082 . . . Warner Bros. Sales Drive concludes with Canadian sales district taking first prize money, $12,500 . . . Premier Hepburn refuses municipalities the right to levy an amusement tax . . . In June, Ray Lewis tears the lid off the 16mm. menace, pointing out its effect if allowed to continue playing in Town Hall, Church and School, for other than educational purposes . . . Oscar Deutsch to build British chain of theatres in Canada, part of Empire-wide Odeon Theatre Chain . . . August sees Motion Pictures' Greatest Year Campaign launched in Canada . . . Ray Lewis in London, surveying exhibitor conditions in England, and British studios . . . Revivals are booked in Canada . . . Greatest Year Campaign is pushed, but Digest Editor arrives home from Venice Film Festival, to ask a few questions on the Movie Quiz . . . Digest reveals what actually happens at the Venice Film Festival . . . Increase reported in the Canadian imports of American film . . . Ontario Exhibitors meet representatives of Equipment Companies for adjustment of service charges . . . Harry Weedon, personal representative of Oscar Deutsch arrives in Canada to make theatre survey . . . Digest discusses 'giveaway' problem with Exhibitors — Exhibitors respond with opinions pro and con . . . . The Czechoslovakian Crisis brings business to almost a standstill . . . 50% of the Mayors of Ontario, express themselves as in favour of amusement tax . . . Trouble looms here, as union plans organization of Exchange bookers, poster and shipping clerks . . . Toronto holds Film Parade . . The fight against the 16mm. menace is continued and strengthened as Exhibitors realize danger . . . Cinemas Rousson Trudeau Limited, new independent theatre chain, opens theatres in Ontario . . . Independent Exhibitors Buying and Booking Circuit organized in British Columbia — Exchanges refuse to sell this Co-operative product . . . New Brunswick amends Cinematograph Act to regulate the showing of 16mm. films . . . Commercial films are put to the test in Ontario theatres . . . Action on the Quebec Film Act accelerated by showings of 'Boys Town'. Quebec Commission considering amendments, or possible classification of films . . . Movie Quota Law for British Columbia, pushed by W. T. Straith, M.P. . . . 'Concilation' meetings at Toronto . . . Canadian Benefit Theatre Performance being organized for German Refugees . . . The Industry heralds 1939 as a year of promise for goodwill and better relationships in the Industry of Motion Pictures.

Our pictures speak for our company, and their entertainment value has been screened to make all people as one in their enjoyment of Warner Brothers' productions.

This is a concrete expression of goodwill.

JACK L. WARNER,
Vice-President
in Charge of Production,
Warner Brothers Pictures.

GREETINGS

from the

Toronto Projectionists

Local 173

I.A.T.S.E.

SEASON'S GREETINGS

to our

Canadian Friends

Charles A. Bochner

CANADIAN THEATRE CHAIR COMPANY

277 Victoria Street - Toronto

GREETINGS

from

Harry J. Allen

GRAND NATIONAL FILMS

Toronto

CHRISTMAS

GREETINGS

H. G. DUERR, M.R.A.I.C.

ARCHITECT

Toronto - Ontario

SEASON'S GREETINGS

To Our Theatre Friends

HOWARD AIR-CONDITIONING AND HEATING LIMITED

881 Yonge Street - Toronto

HOLIDAY GREETINGS

HAROLD S. KAPLAN, M.R.A.I.C.

A. SPRACHMAN, M.R.A.I.C.

ARCHITECTS

Toronto - Ontario

SEASON'S GREETINGS

Charles F. Mavety

MAVETY FILM DELIVERY SERVICE

Toronto - Ontario

Compliments of the Season

J. COLEMAN

COLEMAN ELECTRIC COMPANY

Season's Greetings

BOB HARDY

THEATRE SIGN COMPANY

277 Victoria Street - Toronto

COMPLIMENTS OF THE SEASON

Johnny Cohn

CANADIAN PREMIUM DISTRIBUTORS

Toronto

HOLIDAY

GREETINGS

* * *

PHOTO ENGRAVERS

&

ELECTROTYPERS

COMPANY LIMITED

WISHING OUR MANY

CUSTOMERS AND FRIENDS

THE COMPLIMENTS

OF THE SEASON

* * *

MACEY NEON DISPLAYS LIMITED

TORONTO - - ONTARIO

CHRISTMAS

GREETINGS

GENERAL THEATRE SUPPLY COMPANY

366 MAYOR ST. - MONTREAL

104 BOND ST. - TORONTO

Ray Presents

(Continued from Page 7)

"Instead of we Canadians and Americans exchanging goodwill messages this year, we ought to send a nice little Christmas card to the heads of all European governments in the form of a map, which calls their attention to that three thousand mile line, unfortified for more than one hundred years. We might show Santa Claus zigzagging back and forth across that line without a passport or reindeer restrictions. Over here we can and do extend holiday greetings without mental reservations."

DARRYL F. ZANUCK,
Vice-President in Charge of Production, 20th Century-Fox Pictures.

"Is it possible for the Industry to establish goodwill in trade relationships between its various units, which embody production, distribution, and exhibition?

"Such goodwill among the three branches of the Motion Picture Industry is not only possible but very essential. I believe this goodwill does exist in the main and has for some time. The very fact that different problems arise from time to time to confront the three branches is evidence that old problems are settled amicably. In any big industry there are many, trying problems that come up from time to time, but through co-operation of leaders in the various branches, meetings are held and differences gradually ironed out.

"Every Industry is confronted with changes, new situations, shifts in public taste and countless other issues that have to be met continually. There has never been a time and probably there never will be one in which any given industry is free from problem or issue. If this were the case, there would be no such thing as progress. It's only through differences of opinion that we grow. The Motion Picture Industry — with its three branches — is no different in this respect from any other big business.

"I sincerely hope there never comes a time when the film industry is not facing some big problem. We must continue to get new and different ideas, consult and work out these new questions because it's only through such co-operation that new heights are attained."

PANDRO S. BERMAN,
Vice-President in Charge of Production, RKO Radio Pictures.

"Goodwill and an earnest desire to co-operate in solving mutual problems was never more evident than it is today in the trade relationships within the Motion Picture Industry. Production, distribution and exhibition are more closely welded than ever before. Producers now are in constant touch with Eastern officials in charge of distribution — and these officials, in turn, have thousands of men in the field analyzing exhibitor reaction to various films in production.

"Concrete evidence of this may be found in the recent appointment of H. M. Richey as director of exhibitor relations for RKO Radio Pictures; in the attendance of Mr. Ned Depinet, Vice-President of RKO, at the Convention of Motion Picture Theatre Owners of North and South Carolina, and in many other similar manifestations of co-operation within the Industry.

"The coming year should witness steady improvement in the quality of Motion Pictures, and a marked growth in theatre business."

"Save the Children"

ABOUT a week ago, Col. John Cooper was good enough to call The Digest and say, "You have an idea there, Miss Lewis, when you advocate theatre benefit consolidation for Refugees, let's form a committee". To which your editor replied, "Will you go on the committee?"

We are happy to report that Col. Cooper has agreed to go on the committee for a theatre benefit campaign across Canada in aid of Refugees.

The theatre benefit committee will be made up of representatives from Catholic, Protestant and Jewish organizations established for the purpose of helping Refugees out of Germany and Austria. It is the purpose to divide the funds obtained equally between the Protestant, the Catholic and Jewish Committees.

The Theatre Benefit Campaign as it relates itself to representatives from the Jewish Committee, will be used to augment the funds now being obtained in a "Save The Children Campaign" (Youth Aliyah), the latter organization which has been established in Germany and Austria, and which works through the British Government, and American Government, utilizing visas which have been and are being granted for sending the refugee children of German Jews into Palestine.

All the machinery for such work is now in working order. Information has been transmitted to authoritative channels, that it is possible to take children out of Germany into England, the Netherlands, where temporary accommodation has been obtained for these children; and from which camps, etc., the children can be sent to Palestine where places are ready for their accommodation, education and training.

Will any exhibitor who is interested in the plan as herein presented, notify the office of The Digest, 259 Spadina Avenue, Toronto, addressing his, or her communication to the "Save The Children Campaign", so that information and literature may be mailed when the plans for the Nation-wide Theatre Benefit campaign are completed.

When you think of mothers in Germany and Austria placing their little children on trains, never knowing whether they will ever see these children again, but willing to risk them to the mercies of a world outside of Naziland, it means that we are the world expected to take these children under our protection.

The Old and New Testaments are filled with the promise of blessings to those who protect and help little children. Especially blessed are those who mother and father the orphans; and how orphaned, indeed, are these little refugees upon whom the political hatreds of adults have fallen.

PLEASE HELP, be one on our Committee. Give a day, or an evening of your theatre's receipts for the benefit of the "Save The Children Campaign". Give us your suggestions, also.

Your Editor was in England when Eddie Cantor was organizing a campaign which he personally conducted for Refugees, the larger percentage of the money obtained going for the purpose of rescuing children.

At the Hyam Bros. Kilburn Theatre one night, close to forty thousand dollars was raised; and we hear Eddie Cantor raised over a half of a million of dollars during his campaign.

This is the time when people of religious principles and faith think of the little children, let us think of ours, the Jewish child, the Catholic child, the Protestant child, little refugees through no fault of their own, victims of a maddened tyranny which has no respect for the age, nor the sex of its unhappy victims, but which offers the little ones up as a sacrifice to the great god, POWER.

—EDITOR.

Ernest Fredman Message

(*Continued from Page* 10)

you wouldn't be interested — but if you read my paper, you'll see them publicized — so ask your distributor if he's going to get these pictures — and if he is, take a look at them.

You know, it's never wise to put all your eggs in one basket. Hollywood turns out grand films, but you can give your patrons chicken all the year round —but sometimes they like a bit of roast beef! Variety is the spice of life — and that applies to entertainment more than to anything else on this earth.

British production at the moment is in the doldrums, because — well, the crisis didn't do any good — the people got panicky — and it's not easy to get money — but it's going to be in a much healthier state. It's only a temporary setback — very temporary at that!

Studios are carrying on and turning out better pictures — they must depend for their support on Overseas markets. Give the boys a break!

And that's going to be my bedtime story. My regards to you all, salutations and greetings, and may 1939 be a year of great prosperity! May your theatre receipts swell — and may they also contain a little bit of jam on the bread for BRITISH PICTURES!

Digest Reviews and Previews

(*Continued from Page* 8)

actually placed it among "THE TEN" was the performance of John Garfield, which critics hailed as the most exciting event since Grant took Richmond.

"YOU CAN'T TAKE IT WITH YOU"

LAST, but far from least, is Frank Capra's production for Columbia, of the highly successful play, "You Can't Take It With You". This picture played five weeks first run at the Uptown, Toronto, and a week or so later opened second run at the Tivoli, another downtown house, where it was held over for a second week. The work of Jean Arthur, James Stewart, Lionel Barrymore and Edward Arnold cannot be praised too highly, and it is our belief that the picture will be one of the hot favorites for Academy Award honors.

"Jay L."

Seasonal Greetings
to
All Our Friends

Theatre Holding Corporation
OF CANADA

Season's Greetings
to the
Motion Picture Industry

Canadian Performing Right Society, Limited

Canada's Largest and
Finest Film Laboratories

ASSOCIATED SCREEN NEWS

LIMITED

wishes you a

Very Merry Christmas

and a prosperous and

Happy New Year

HEAD OFFICE AND LABORATORY
MONTREAL, CANADA.

B. E. NORRISH, Managing Director

Add spice to your programme —
Make every play date a pay date with the ever popular

CANADIAN CAMEOS

OUTSTANDING SINGLE REELS ON
HIGHLIGHTS OF CANADIAN LIFE

PLAY THEM REGULARLY!

DISTRIBUTED IN CANADA BY

Empire - Universal Films Limited

To express goodwill by words, followed up by good action, is to be sincerely successful in making Democracy a workable enterprise.

Warner Brothers are looking forward to 1939 as optimists of goodwill.

MAJOR ALBERT WARNER,
Vice-President,
Warner Brothers Pictures.

These Digest Subscribers Wish to Extend Greetings to the Motion Picture Industry in Canada

Mr. Raymond Allen,
Hollywood Theatre,
Toronto, Ontario.

Mr. J. Allen,
Tivoli Theatre,
Thorold, Ontario.

Mr. S. M. Assaly,
Grand Theatre,
Melfort, Saskatchewan.

Mr. W. E. Beatty,
Stettler Theatre,
Stettler, Alberta.

Mr. D. Berzan,
Centre Theatre,
Montreal, Quebec.

Mr. R. Bull,
Regent Theatre,
Collingwood, Ontario.

Mr. George Cook,
Regent Theatre,
Picton, Ontario.

Mr. Leo Coyle,
Granada Theatre,
St. Catharines, Ontario.

Mr. M. T. Craig,
Palace Theatre,
Ridgetown, Ontario.

Mr. G. M. Davey,
Family Theatre,
Toronto, Ontario.

Mr. James de Zieuw,
Napier Theatre,
Drumheller, Alberta.

Miss Jane Edmonds,
Kent Theatre,
Lindsay, Ontario.

Mr. A. Fassio,
Capitol Theatre,
Brownsburg, Quebec.

Messrs. Goldhar and Solway,
Bloordale, Paramount and
Avenue Theatres,
Toronto, Ontario.

Mr. Chris Georgas,
Classic Theatre,
Owen Sound, Ontario.

Mr. Fred Guest,
Delta Theatre,
Hamilton, Ontario.

Mr. Fred Gregor,
Majestic Theatre,
New Waterford, Nova Scotia.

Mr. Thomas E. Harrington,
Border Theatre,
Rock Island, Quebec.

Mr. Max Kaplan,
Kirkland Amusements Limited,
Kirkland Lake, Ontario.

Mr. Joe Lightstone,
Orpheum Theatre,
Montreal, Quebec.

Mr. J. C. McCarthy,
McCarthy Theatre,
Belleville, Ontario.

Mr. Leo Mascioli,
Timmins Theatres Limited,
Timmins, Ontario.

Mr. N. W. Mason,
Roseland Theatre,
New Glasgow, Nova Scotia.

Mrs. Bessie Moore,
Moore's Theatre,
Grimsby, Ontario.

Mr. Fred Pursel,
Lyric Theatre,
Simcoe, Ontario.

Mr. L. R. Porter,
Community Hall,
Gore Bay, Ontario.

Mr. P. C. Polenski,
Royal Theatre,
Fort Frances, Ontario.

Mr. L. W. Payne,
Capitol Theatre,
Listowel, Ontario.

Mr. H. Simons,
Palace Theatre,
Matachewan, Ontario.

Mr. Alexandre Simard,
Cinema De Paris,
Magog, Quebec.

Mr. Ben Ulster,
Embassy Theatre,
Toronto, Ontario.

Mr. Tom Walton,
National Theatre,
Toronto, Ontario.

Mr. M. E. Walker,
Imperial Theatre,
Sackville, New Brunswick.

Mr. Herb Wisener,
Capitol Theatre,
Pictou, Nova Scotia.

The Manufacturers of

"National" Projector Carbons

extend to their many friends in

the Motion Picture Industry

Season's Greetings

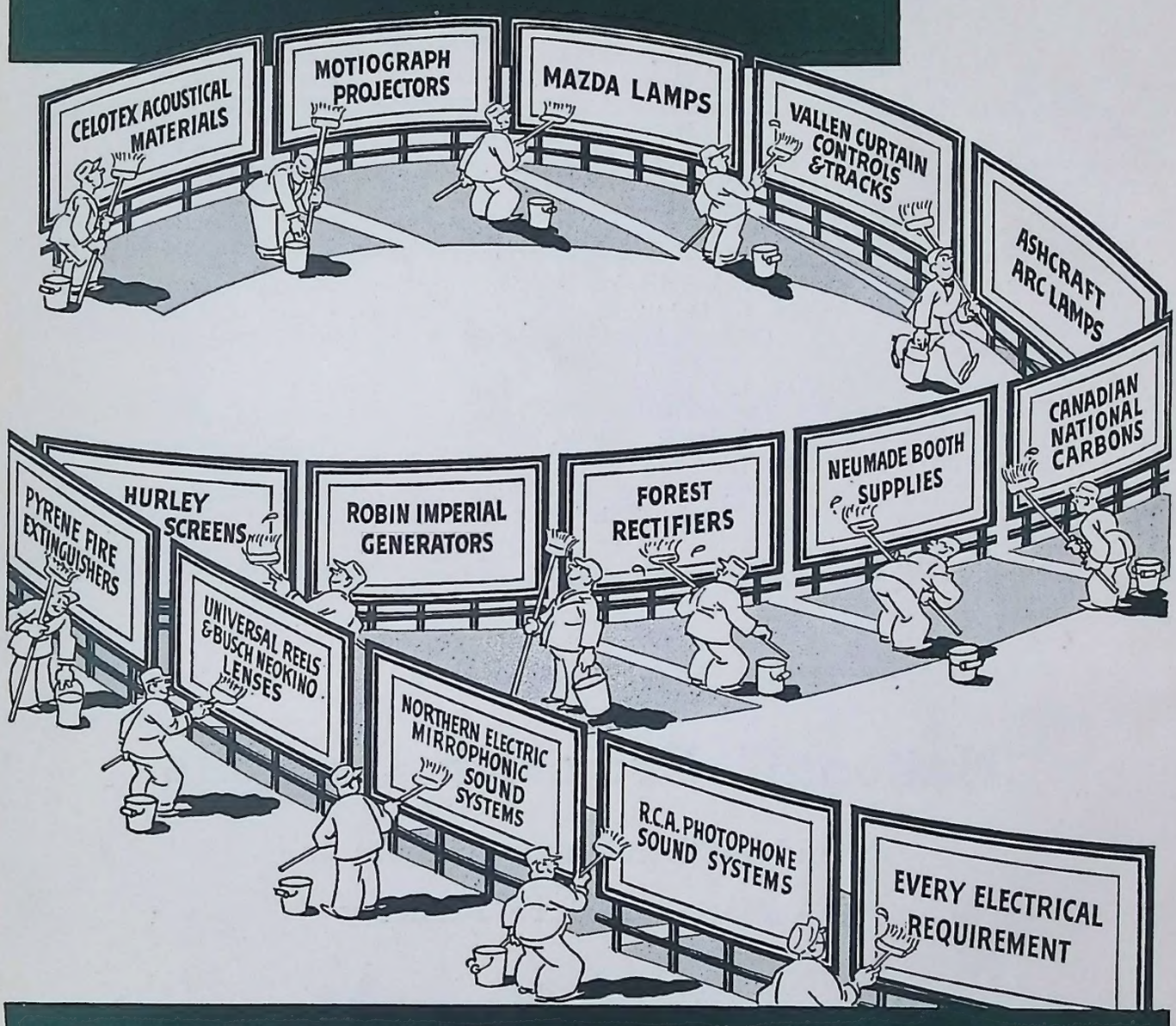
CANADIAN NATIONAL CARBON COMPANY LIMITED

MONTREAL
HALIFAX

TORONTO

WINNIPEG
VANCOUVER

Servicing "Show Business" with



Dominion Sound Equipments

LIMITED

Head Office: 1620 Notre Dame Street West, Montreal

BRANCHES AT: HALIFAX TORONTO WINNIPEG REGINA CALGARY VANCOUVER

A NATIONAL THEATRE SERVICE